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The author somewhat disarms criticism by saying in his preface : "The expert folk-lorist may find much to criticise ; but this book, treating of popular beliefs, is intended for popular reading." For all this modest declaration, we believe the expert will read the work with interest and profit, even if he finds in it little that is new to him or remembers illustrations which the author may have overlooked. We have noted some errors, but they are neither numerous nor important.

The following, coming from the pen of a physician, causes some surprise : "Moreover, saltiness has been thought to be an essential attribute of tears" (p. 169). If it is not *known* to be such, our text-books on physiology have long deceived us. Is the author one "who never ate his bread with tears," or never otherwise tasted the lachrymal secretion ? It would seem that the savages of California recognize the saltiness of tears. In Mr Curtin's *Creation Myths of Primitive America*, reviewed in this number, we find a Californian tale (p. 419), of one who wept a rivulet of tears, and at the place where he wept there is now a salt spring.

The author, following Eugene Schuyler's *Turkistan*, tells us : "When, also, any one hiccoughs, it is etiquette to say, 'You stole something from me,' and this phrase at such times is supposed to produce good luck" (p. 218). The reviewer conjectures that this may not be so much for courtesy as for cure. He remembers that in his childhood an old rural dame once relieved him of hiccough by accusing him of theft, After some moments of angry and indignant denial on his part and reiterated accusal on hers, she smiled and asked, "Where is your hiccough ?" "It is gone," was the reply. "Yes, and I scared it off ; I have often cured hiccough in that way," she said. He thought the cure was worse than the disease.

The work is well printed, tastefully bound, and presented, altogether, in the excellent style of the Riverside Press.

WASHINGTON MATTHEWS.

The Cross in Tradition, History, and Art. By the Rev. WILLIAM WOOD SEYMOUR. New York and London : G. P. Putnam's Sons, 1898. Roy. 8°, xxx, 489 pp., ill.

This sumptuous book is primarily ecclesiastic and devotional, and hence hardly to be considered or criticized from the standpoint of the scientist ; so that occasional lapses, such, for example, as the introduction of an illustration from Squier, without reference to this well-known author either in the bibliography or in the index, may be passed over lightly. The keynote to the work is struck in the opening paragraph, which is a quotation from St Augustine ; and this tone is

maintained throughout. One of the values of the book to anthropologists is found in numerous and often excellent illustrations of the cruciform and related symbols characteristic of the earlier culture stages, the cuts numbering 266. The work begins with a ten-page bibliography; the body is divided arbitrarily into three parts, and these again into thirty-nine chapters; it ends with a satisfactory index. Among the chapter-subjects may be noted "The Cross before the Christian Era and in Prehistoric Times," "Types of the Cross," "The Early Form and Use of the Cross," "Legends of the Cross," "The Cross in Early Christian Art," "Cruciform Ornaments," "Landmark Crosses," "The Cross in Heraldry," "Superstitions Concerning the Cross," and "The Sign of the Cross." The authorial part of the work was crippled by the death of the author shortly after the completion of the first draft of the manuscript, and again by the death of his literary executor (Rev. Thomas S. Drowne) before the proof-reading was finished; yet there are full lists of contents and illustrations, besides the bibliography and fifteen-page index. In this and other respects the publishers have done their part admirably; the book is handsomely printed in large type, with broad margins and inset side headings, and is thus comfortable for reading and convenient for reference.

W J MCGEE.

How Music Developed. A Critical and Explanatory Account of the Growth of Modern Music. By W. J. HENDERSON. New York: Frederick A. Stokes Company. [1898.] 12°, viii, 413 pp.

This is a valuable contribution to the evolution of music, but it deals only with the evolution of modern music. The work assembles a large body of facts in convenient form for the ethnologist who pursues this subject. Not having studied music as it exists in tribal society, and hence having no adequate conception of primitive music, statements are made which to the ethnologist seem a little bizarre; thus, the author speaks of three stages of music, in which melody is developed first, then harmony, and finally rhythm, and he ignores that stage which the ethnologist knows as symphony, the last to be developed and especially characteristic of modern music. This he does by considering the elements of symphony as if they were elaborations of harmony. In all primitive music rhythm is rhythm of accent or stress: (1) It is rhythm of loud and soft; (2) it is rhythm of high and low; (3) it is rhythm of long and short; and (4) in symphony it is rhythm of theme, or perhaps it would be better understood if called rhythm of musical motive.